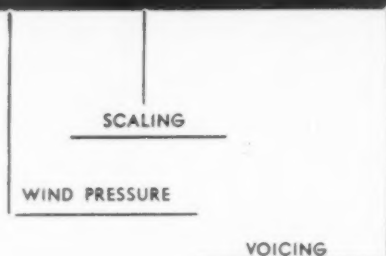


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Vol. 41

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No. 2

COVER

St. Jan's, 's Hertogenbosch, Holland 53

FRONTISPIECE

Official Picture, First International Congress of Organ Builders, Amsterdam, Holland . . 58

ARTICLES

First International Congress of Organ Builders—*Otto Hofmann* 59
A Jardine Rediscovered—*Eugene M. McCracken* 62
Reflections from a Fulbright Scholar—*Robert B. Lynn* 65
An American Reports on Europe—*Leslie P. Spelman* 70
Church Going in Tucson—*William A. Goldsworthy* 76
Contest Comments 77

STOPLISTS

Pittsgrove Presbyterian Church, Daretown, New Jersey. Organ by *Jardine* 62
Finn Viderö Studio, Gentofte, Denmark. Organ by *Hemmerson* 65
Jaegersborg Church, Copenhagen, Denmark. Organ by *Marcussen & Søn* 65
St. Nikolai Church, Mögeltönder, Denmark 66
Medeltida Organ from St. Petri kyrka, Malmö, in Museum of Malmö, Sweden 68

REVIEWS

Recitals and Concerts 80
Choral Music 82

COLUMNS

Newsnotes 83
You, the Reader 84
Directory 86

EDITORIAL

That Word Acoustics 78

PICTURES

Oude Kerk, Amsterdam, Holland 59
Nieuwe Kerk, Amsterdam, Holland 59
Teylers Museum, Haarlam, Holland 60
Manuals 60
Pedals 61
Hervormde Kerk, Putten, Holland 61
Gereformeerde, Westerkerk, Hilversum 61
Grote of St. Michaëlskerk, Zwolle, Holland 61
Jardine Organ, Pittsgrove Presbyterian Church, Daretown, New Jersey 62
Case 64
Console 65
Charles Hitchner 69
Frobenius Organ, St. Johannes Church, Velje, Jutland 74
Leslie P. Spelman 81
Organists in Steinway & Sons, New York 82
John Fesperman 82
D. A. Flentrop 82
Betty Louise Lumby 82

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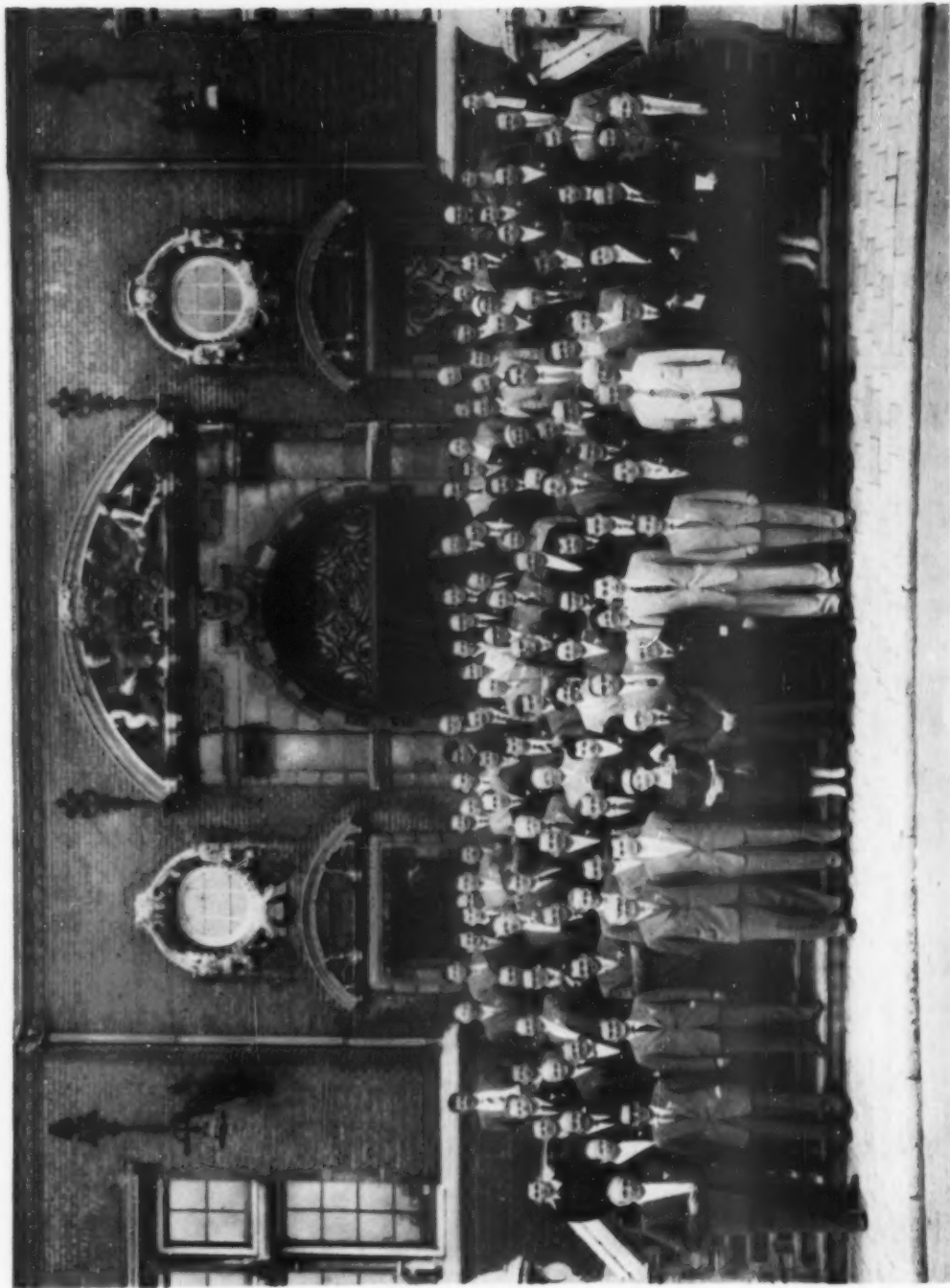
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Official Photograph

FIRST INTERNATIONAL CONGRESS OF ORGAN BUILDERS

September 3 - 7, 1957, Amsterdam, Holland

The American Organist

First International Congress of Organ Builders

Otto Hofmann

TAO is greatly indebted to organbuilder Otto Hofmann, c^t Austin, Texas, for his willingness of report on this significant project in the world of the organ.

The First International Congress of Organ Builders met in Amsterdam in the Netherlands, September 3 to 7, 1957. This conference marked a great step in organ building history for never before has it been possible to gather together so many builders from so many nations and from such diverse backgrounds and such varied training and experience.

Amsterdam seemed to us to be a wonderful place to hold such a meeting. The city itself is most unique and charming, and visitors found the people warm and hospitable. The canals, churches, organs, and the bells became a part of the Congress in our minds.

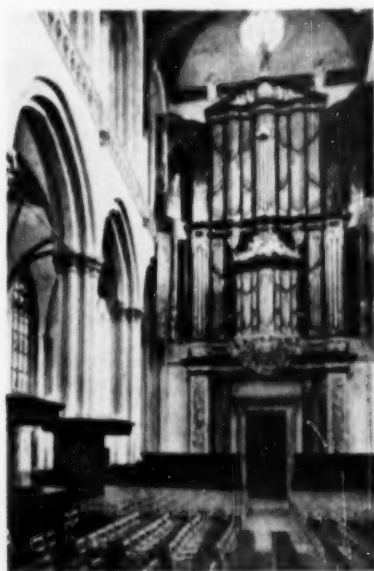
The Congress was officially opened in the City Hall, after which we all walked to The

Who does not know the celebrated names, to name a few, of Jakob Praetorius (Hamburg), Samuel Scheidt (Halle), Peter Hasse (Lübeck), Andreas Düben (Stockholm), Melchior Schild (Copenhagen), and of Heinrich Scheide-mann (Hamburg), all of whom had been his pupils . . . Now, 336 years after Sweelinck's death, we have the privilege of meeting in 'his' church . . . You, too, will again hear some music composed by Sweelinck . . . The greater part of the organ dates from the time of Joh. Caspar Müller (1742) and is due to his workmanship . . . It . . . has a charm all its own, it has none of the piercing quality of the North German Baroque, it has a velvety timbre without being in the least sentimental."

The recitalist at The Oude Kerk was Han Hoogewoud, who played:

Fantasia op de manier van een echo	Sweelinck
Praeludium und Fuge in g moll	Bach
Partita over Gesang 62	
(Jesus leeft en wij met hem)	Cor Kee

After this wonderful experience we went on another walk which took us by the former home of Rembrandt to hear an organ built in the Cavaille-Coll style. Unfortunately, the music played on this instrument was Sweelinck and other early masters instead of music by the contemporaries of the organ builder. Also,



Oude Kerk, Amsterdam, Holland

Oude Kerk. We quote from the program: "The Old Church preserves within its walls a very valuable fragment of the history of music. Shortly after the Reformation Jan Sweelinck (1562-1621) was appointed organist. At that time no one thought that his appointment would lead to The Oude Kerk gaining an international reputation in the field of music. Before long, however, it became obvious that no doubts need be entertained regarding the aptitude of 'Master Jan.' As the composer of numerous instrumental and vocal pieces of music as well as a remarkable teacher his fame was such that young organists came to Amsterdam from all parts of Northern Europe to learn the 'trade.' He was called the 'Maker of Organists.'



Nieuwe Kerk, Amsterdam, Holland

it was unfortunate that our visit to the Nieuwe Kerk (large and small organs) and a program by Dr. R. de Amezua of

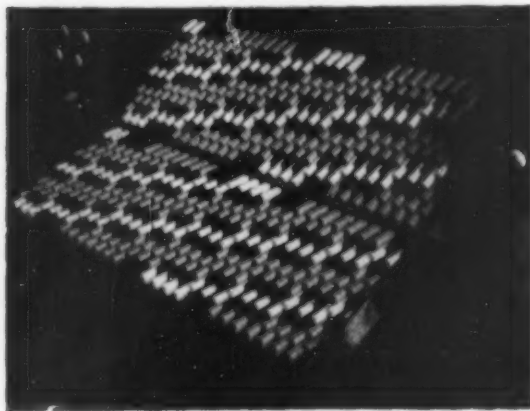
Spain had to be abandoned because of the renovations to the church building, but a dinner for all members of the Congress at "Het Brouwerswapen," a famous Amsterdam restaurant on Rembrandt Place, was a most delightful occasion.

The next day Dr. M. A. Vente started the program in the Royal Institute of the Tropics with a lecture on a "Short History of Organ Building in the Netherlands." Mr. Vente pointed out that the "classic" idea in organ building had stayed alive in Holland when the Rückpositiv was no longer being built in Germany, and even the "Romantic" organs in Holland were well developed from a tonal standpoint.

It must be remembered that organ builders from many nations speaking many tongues were present. Arrangements had been made to install headphones for all delegates and every speech was simultaneously translated into French, German or English. The translators did a marvelous job of keeping up with the speakers even when technical terms were used.

"The Golden Mean and the Scaling of Organ Stops" with comparisons of scaling of Dom Bedos, Cliquot, Isnard, Riepp and Cavaille-Coll was presented by Robert Boisseau, a French organ builder. Afterwards the Congress was privileged to hear the interesting account of the problems of restoration of the large Schnitger organ in Zwolle, built by Arp Schnitger and his son Franz Caspar in 1781-21. This lecture was given by the Dutch organ builder, D. A. Flentrop, who is responsible for the restoration of this organ. Later, on Friday, several buses took us to see this magnificent organ with its wonderful tone, light action and beautiful case. This was one of the high spots of the conference for many.

On the afternoon of September 4, a discussion centering on "Organ Expert vs. Organ Builder" created considerable interest, especially among the German and Dutch builders, who have to work often under the direction of organ "experts" who frequently know very little of organs and organ building. Yet these experts have managed to become advisors in churches, even going so far in cases as to determine the scale of the pipes and the chests. Our colleagues asked who should be blamed when an organ, which was built after the specifications of an "organ expert," turns out poorly. Organ builders will run into less difficulty if they themselves become organ experts and become intelligent musicians with a knowledge of organ literature.



Manuals, Organ in Teylers Museum

A film on German organ building showing many phases of the creation and construction of an organ was viewed before a talk by Prof. A. B. Fokker on 1/5 tones and the 31-note octave organ in the Teyler

Museum in Haarlem, where Anton de Beer played:

Variations en Mein jungen Leben hat ein	Sweelinck
Endt	
Gavotte et musette	
Zwei Melodiespielen	
Koraal	Lürsen
Four Bagatellen	de Kleijn
Suite	Badings



Pedals, Organ in Teyler Museum

Members of the Congress had an opportunity to hear music played on this strange and complicated organ on that same evening, when we went to hear the great organ of St. Bavo in Haarlem. The visit to St. Bavo will long be remembered!

The illumination of the church, the lovely organ case and the interior of the church cast a spell upon visitors as soon as they entered the building. Here, also, was the grave of Franz Hals. Klaas Bolt played the following program in St. Bavo:

Partita: Was Gott tut das ist	Pachelbel
wohlgetan	Bach
Allegro (Sonata I)	Buxtehude
Praeludium und Fuge	

This music was played well and the organ lived up to its reputation in spite of its condition. Many members were surprised to hear that this organ is to be rebuilt soon by someone from outside Holland in spite of the fact that Holland has several outstanding organ builders of high reputation.

Henry Willis of Great Britain opened the Thursday morning sessions with a lecture on the history of the adjustable combination action. Mr. Willis made use of many fine drawings tracing the evolution of the console combination action from its simple beginnings to its elaborate and complicated present-day development. The lecturer also demonstrated the Willis Combination System by use of a small model. It must be said that Mr. Willis contributed much to the success of the conference through his apparent experience as a capable chairman.

The lecture was followed by a discussion of the purposes and functions of an International Society of Organ Builders. We give the three main points here as a matter of record and for readers' information.

A. to advance the science and practice of organ building by discussion, inquiry, research, experiment and other means, and to diffuse knowledge regarding organ building by means of lectures, publications, exchange and information, and otherwise;

B. to provide a central organization for organ builders and generally do all such things as from time to time may be necessary to elevate the

status, and procure the advancement of the interests of the profession;

C. to provide for the better definition and protection of the profession by a system of examinations and the issues of certificates and distinctions, and to institute and establish scholarships, grants, rewards and other benefactions.

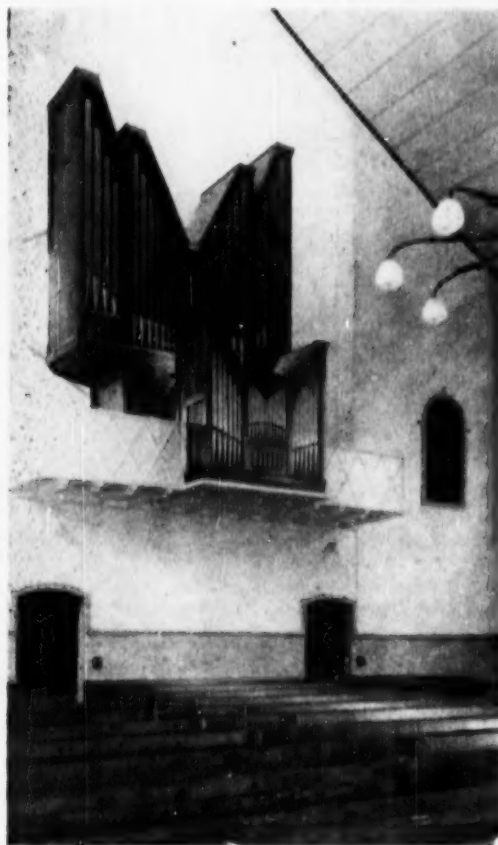
It became apparent soon in the deliberations of the various national groups represented, an International Society of Organ Builders of this kind must be by nature a rather loose organization. Consider, for example, the difference in the problems of an organ builder in East Germany with those in Denmark. And, after all, one should not, after only a few days in a friendly and congenial atmosphere, expect too much agreement and cooperation from members of a profession who have so shortly before been at each other's throats!

Thursday afternoon we heard and saw the Bätz organ in the Ronde Lutherse Kerk, where Cor Kee played:

Allegro moderato (Sonata 2)
Adagio
Finale (Sonata en ré mineur)

C. Ph. E. Bach
Krümmstedt
Mailly

Although this organ was built in 1830, it has never been rebuilt! This instrument was considered a Romantic organ, but when we noted the complete harmonic structure of the ensemble and heard the wonderful sound coming from this organ, many of the Americans began to wonder about the validity of the term "American classic." This organ showed by example that even during the so-called "period of desperation"



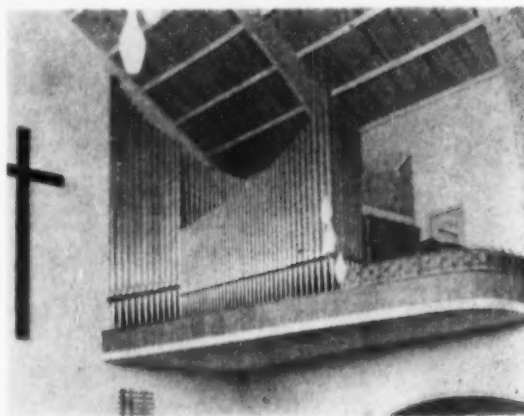
Hervormde Kerk, Putten, Holland

the Dutch still provided their organs with an excellent tonal structure.

From the steps of the church

we all climbed into boats furnished the Congress by the City of Amsterdam which took us through the canals and the harbor of the city. It was a wonderful experience to see the unusual and interesting city from a different angle. We also saw the spot where the Pilgrim Fathers supposedly embarked for America.

That evening we all attended a public concert for orchestra and organ at the "Concertgebouw." Albert de Klerk was the conductor and the organists were Anton Kersjes and Piet Kee. We heard Handel's Concerto No. 7 in B flat, Haydn's Symphony No. 46, Franck's Grand Piece Symphonique, Bach's Praeludium und Fuge in E flat, and the Poulenc Concerto. The organ, a Cavaille-Coll, sounded quite well, although many felt it did not measure up to some of the Dutch organs. The performance in general was excellent.

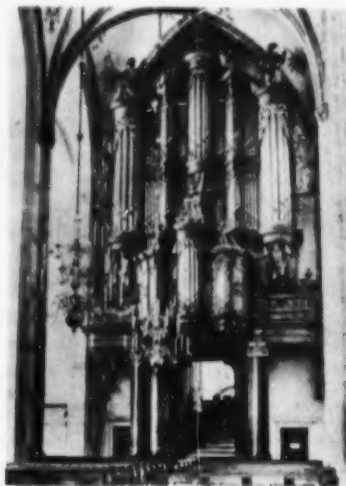


Gereformeerde Westerkerk, Hilversum

Friday morning marked the beginning of two hard days of organ touring during which we saw more of the Dutch scenery and also many organs of contemporary builders in Holland: Putten-Hervormde Kerk, with the organist Wim Van der Hoeven playing:

Teil I (Sonata 5)	Bach
Christ unser Herr zum Jordan kam	Bach
Toccata und Fuge in a moll	Reger

Then on to Emmeloord-Hervormde Kerk. After this we



Grote of St. Michael's Kerk, Zwolle, Holland

saw the Grote of St. Michael Kerk in Zwolle, referred to earlier. On this organ we heard Jean Wolf play:

Magnificat, 5 toni
Variations on Psalm 19
Prelude, Fugue and Chaconne

Scheidt
van Noordt
Buxtehude

We also visited 'S-Hertogenbosch-St. Jan, (see Cover) and ended with the St. Janskerk in Gouda. At the former church, P. P. Hörmann played:

Praeludium und Fuge in fis moll
O Mensch, bewein' dein' Sünde gross
Ricercare

Buxtehude
Bach
de Klerk



St. Willibrordus de Duif, Holland

Thus, by hearing and seeing some of the greatest organs in existence with their beautiful cases, ended the First International Congress of Organ Builders, where so many builders got to know each other, and by getting to know each other as friends and as colleagues, perhaps there will be less back-biting among them. Certainly the Congress was carried out on a relatively high professional plane, but perhaps one of the most important things of the Congress could be witnessed during our bus trips: young organ builders from all over the world were exchanging ideas on organs and organ building, on acoustics and on organ music. For once, if only for one week, we got out of our provincial shells to be friends and to pick up some new ideas. Let us hope that when the next Congress meets in Strassburg in two years the same spirit of free exchange will exist. Perhaps we will be able to determine then if we are again entering a period of great artistic achievement which has often been characterized by an easy movement of new ideas among artists from many lands.

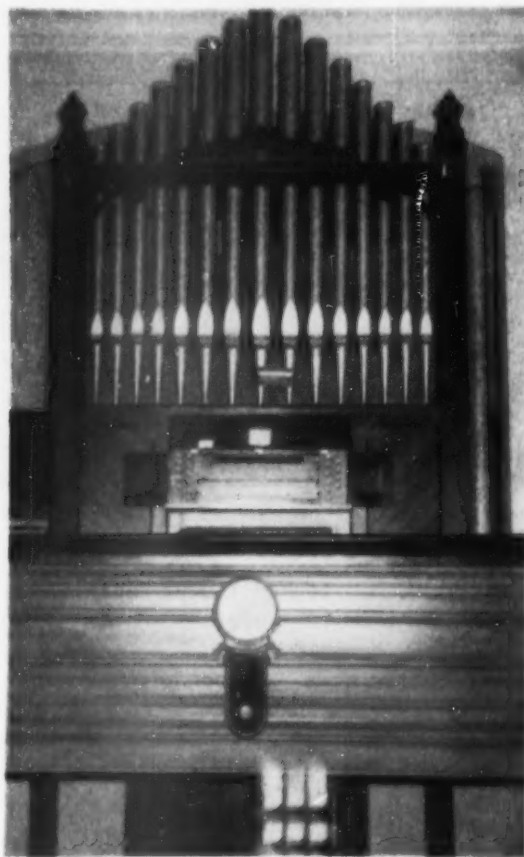
People are always interested in knowing who attended, so without giving names we can say that about 125 builders were there from the following countries: Austria, Belgium, Canada, Denmark, France, Great Britain, East Germany, West Germany, Holland, Hungary, Italy, Poland, Spain, Switzerland, Sweden, and the United States. Germany sent 37 delegates, Holland 24, Great Britain 12 and the U. S. 5. Just about everybody important in organ building was there. Someone commented while we were all sitting in the Oude Kerk in Amsterdam that if a bomb would hit the church at that moment, the electronics would take over! Well, hardly, but possibly.

A Jardine Rediscovered

Eugene M. McCracken

TAO is indebted to subscriber McCracken for sending this article and these pictures, thereby permitting us once more to give space to some early Americans.

Interest in it is meager these days. It is seldom played except by a few like myself who stop by of an occasional Saturday afternoon. Its ultimate maintenance and disposition is questionable. This about sums up the status of the one hundred year old Jardine organ which, like the few remaining steam locomotives, has been given a brief respite from the junkman's torch.



THE ONE HUNDRED YEAR OLD Jardine organ in the 216-year old Pittsgrove Presbyterian Church, Daretown, New Jersey

The two-manual Jardine organ in the gallery of the Pittsgrove Presbyterian Church in Daretown, Salem County, New Jersey had been giving faithful service for about 70 years, when a brand new organ was installed in the wall back of the altar.

Daretown Presbyterian is an old parish, services having been held as early as 1720. The present stately church building was finished in 1867, having replaced an earlier structure, still standing and restored, just down the road.

During 1885, a Dr. Paulding made arrangements to purchase an organ from St. George's Church, New York City. There are tacked to the inner case of this organ several old concert tickets from the



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New York church dated January 23, 1883; Mr. S. N. Penfield, organist. On the reverse side was imprinted: "Dr. Paulding, Daretown, New Jersey." I am told these were used as shipping tags when the organ was sold.

No builder's plate has ever been found, and no one in this church is sure of the Jardine's exact age. But, if one will keep in mind that in 1802 a John Geib built an organ for St. George's Church, some estimate may be made of the Jardine's age. By dividing the years in halves, from 1802 to 1885, one arrives at 1843. The one hundred years previously mentioned is an arbitrary figure. There are numerous indications on the organ itself which would place it well before the Civil War. Among them are the square-shafted stop knobs, the hitch-down type swell lever, and the use of the term "Stop Diapason" as against the post-Civil War "Stopped Diapason." Its sweet silvery tone is another indication of its antiquity; but I am not enough of an authority to date it by this alone.

Throughout the years the Daretown Church has played host to many visiting choral societies and several noted organists. Dr. Paulding, who was organist for forty years, had been a pupil of Henry Gordon Thunder. Professor Jardine and Leonidas Coyle played the re-dedication recital in the Daretown Church July 30, 1885, and Adam Giebel had been a later re-



THE CONSOLE—antiquity in the raw. Note the hitch-down type pedal, and the long draw, square-shafted stop knobs.

citalist. The stoplist of the organ as it was built is as follows:

Ranks 16. Stops 15. Pipes 849. Tracker action, originally hand-pumped at probably less than 4 inches wind; now provided with a Kinetic blower. Compass of Manuals: 58 notes from CC to A

Compass of pedals: 277 notes from CCC to D GREAT

Open Diapason 8 ft., 46 metal (display) pipes
Open Bass, 8 ft., 12 metal (display) pipes
Stop Diapason, 8 ft., 46 wood pipes
Stop Bass, 8 ft., 12 wood pipes
Gamba, 8 ft., 46 metal pipes
Principal, 4 ft., 58 metal pipes
Flute Harmonique, 4 ft., 46 metal pipes
Twelfth 2 2/3 ft., 58 metal pipes
Fifteenth, 2 ft., 58 metal pipes
Sesquialtera, 2 rks., 116 metal pipes
Bellows Signal

SWELL

Open Diapason, 8 ft., 58 metal pipes
Stop Diapason, 8 ft., 46 wood pipes
Stop Bass, 8 ft., 12 wood pipes
Dulciana, 8 ft., 46 metal pipes
Octave, 4 ft., 58 metal pipes
Piccolo, 2 ft., 58 metal pipes
Trumpet, 8 ft., 46 reed pipes
Tremulant

PEDAL

Sub-Bass, 16 ft., 27 wood pipes
Couplers 3: GP. SP. SG.

The records of this church do not show any extensive changes or overhauls to the organ, but somewhere in its past the pitch was raised one half tone. This had been accomplished by moving the wind-chests over one half note so that middle C keys now play what had been B. This left low C on the manuals and pedal without pipes, and those keys are now locked. At the other end of the manuals the pipes which had been A have no keys on which to play them. But, if one wishes to take the trouble, one may go inside the case and pull the stickers for these pipes—they still play. Further damage to the trackers left all the pipes on what is now high A inactive, so that the actual playable compass of the manuals is from CC sharp to G sharp, and the pedal from CCC sharp to D.

A second glance at the stoplist will show the organ to be made up almost entirely of Diapason chorus. The Swell division is in reality a miniature enclosed Great. The Swell to Great coupler does not work due to sagging of the swell action. However, this is hardly a loss for this type of organ.

The method of operating the swell shutters is typical of the day in which this organ was probably built. A hitch-down pedal, when in the down position opens the spring-mounted, horizontal shutters. But, woe betide the organist who lets the pedal slip from under his foot during a service. The loud thump of those shutters as they close would be heard well above full organ.

Unlike most tracker organs, the patented Jardine relieve pallets succeeded in suppressing most of the increased pressure on the keys as stops were pulled, or when the manuals were coupled. The bellows signal and pump handle are mementos of a by-gone era.

There are still in this church several men who had been pumpers at one time or another. One of them, Charles Hitchner, said: "They never had to use the signal for me. I always woke up in time." The addition of the Kinetic blower about 30 years ago has been the Jardine's only concession to modernity.

During the last few years of its active service the old organ had become quite unreliable. Its windchests and reservoir leaked. It was out of tune, and not all of its couplers worked, due to misalignment of the action. Two years ago, during a building and improvement program a new 11-rank Möller replaced it. The Jardine was consigned to the scrap heap.

Were it not for the efforts of one man it would be but a memory today. Mr. Henry



FORMER ORGAN PUMPER Charles Hitchner re-lives halcyon days—"They never used the Bellows Signal on me."

Robbins persuaded the church to leave it in the seldom-used gallery. He then spent his own money to have it tuned and repaired so that it would be playable once again. The culmination of all his efforts ended in a concert shortly after this work had been finished. At this concert, given by Mr. Parcels and the choir of The Church of the Holy Apostles and the Mediator, of Philadelphia, both organs were used. Mr. Parcels played the Jardine.

For Mr. Robbins the glory of the old organ's music was short lived, for, very tragically, he was taken from this life the day after the concert. But the Jardine remains, a tribute to his affection and his far sightedness.

At the present time the Daretown Church has no plans, one way or another, for the Jardine; but I think most of the good people of this historic church are glad it's there. When asked about its future, one member told me: "Your article may have a lot to do about that."

Reflections from a Fulbright Scholar

Robert B. Lynn

The author, organist of Allegheny College, Meadville, Pennsylvania, returned last spring from a year abroad, spent mainly in study with Finn Viderö in Denmark. These are his thoughts as he looks back at this year abroad.

I had two great teachers in Denmark. The first was Finn Viderö, and the second, if I may personify it, was the Danish organ.

My lessons with Mr. Viderö were experiences I shall never forget. Every Tuesday morning I pedaled the half-hour bicycle ride from Virum, the northern suburb of Copenhagen where my family and I had a small "villa," to the close lying suburb called Gentofte. Here on a second floor over a thriving nursery school, Mr. Viderö has his apartment. The walls are lined with music cabinets and bulging bookcases. At one end of the double studio-living room is a two manual harpsichord, built by Jörgen Bengaard, and at the other is an organ, built by Wilhelm Hemmersam. It is a two manual instrument with mechanical action and slider chests, and has the following resources:

PEDAL

Sordun, 16 ft.
Gedackt, 8 ft.
Skalmøj, 4 ft.

LOWER MANUAL

Rankett, 16 ft.
Gedackt, 8 ft.
Principal, 4 ft.
Blokflöjte, 2 ft.
Quint, 1 1/3 ft.

UPPER MANUAL

Spidsгамbe, 8 ft.
Rörflöjte, 4 ft.
Scharf, 2 ranks
Regal, 8 ft.

The manuals may be coupled and each manual may be coupled to pedal. There is also a tremulant affecting both manuals. This is the instrument Mr. Viderö brought with him to the Organ Institute in the summer of 1955.

The lessons lasted from nine in

the morning to one in the afternoon, and sometimes longer if the next student couldn't come. While this put a strain on my stomach and my brain, it provided an opportunity to discuss any and all questions in detail. The subjects covered were varied indeed—from the Danish welfare state to the Mss. and the first editions of the works of Buxtehude.

Under the auspices of the University of Copenhagen, Mr. Viderö gives two lectures each week—one on organ music and the other on harpsichord music. The lectures on organ music were given in English at the Jaegersborg Church. The organ, there, one of the best in Denmark, or any place for that matter, was built by Marcussen & Søn in 1944. The case is built of naturally finished Danish oak, and the pipes in the facade, for the Rygpositiv, the Principal 4 ft., and for the main case the Principals 8 ft. of the Hovedværk and Pedal, are constructed of unpolished copper with ornamentation in gold. The Trompet 8 ft., is placed horizontally above the player's head. The Brystværk is in a small cabinet directly above the music rack of the console. It is equipped with doors which may be closed for vocal accompaniment or for echo passages. This organ has the following stops:

PEDAL

Subbas, 16 ft.
Oktav, 8 ft.
Gedackt, 8 ft.
Fagot, 16 ft.
Regal, 8 ft.

HOVEDVÆRK

Principal, 8 ft.
Rörflöjte, 8 ft.
Oktav, 4 ft.
Daekflöjte, 4 ft.
Rörquint, 2 2/3 ft.
Oktav, 2 ft.
Mixture, 4 ranks
Trompet, 8 ft.

RYGPOSITIV

Traegedackt, 8 ft.
Principal, 4 ft.

Rörflöjte, 4 ft.

Quintaton, 2 ft.

Scharf, 2 ranks

Krumhorn, 8 ft.

KRYSTVAERK

Gedackt, 8 ft.

Spidsgedakt, 4 ft.

Principal, 2 ft.

Quint, 1 1/3 ft.

Cymbel

Ranket, 16 ft.

Couplers: R/H. B/H. H/P. R/P.

This marvelous instrument was my practice organ, and it was responsible for much that I accomplished during the year. Each register has a real character and its addition to another stop or in combination of stops will make a new timbre. The blend of stops is absolutely uncanny—almost any combination of stops sounds well together. Thus with a relatively small number of ranks unlimited distinctive degrees of brilliance and tone color are possible. This makes the necessary changing of stops by hand a simple matter for the classical organ music. For instance, in a set of chorale variations one needs only to change one or two stops for each variation to have a completely different effect.

The incisive, transparent tone of the Positiv seemed to me to have much in common with the tone of a harpsichord. The clarity and utter beauty of the sound must be heard to be believed. The stops of the Brystvaerk are especially effective in solo combinations. The 16 ft. Ranket is perfect for left hand bass parts in variations of Scheidt or chorale preludes of Bach. The placement of the organ in the rear gallery, where it speaks freely into the church, and the reverberant acoustics of the building do their share in producing this marvelous result.

The facet of organ playing which perhaps receives the greatest emphasis in Mr. Viderö's teaching is rhythmic control. The nature of the instrument, with the impossibility of dynamic accent, makes rhythmic precision all the more necessary. In fact, it is more than a mechanical precision that is required—the player, by his technique, must create a feeling of organic relationship between successive tones, must make clear the metrical substructure by rhythmic nuance, more felt than consciously performed, and above all the player must let the full sweep of the music be heard. To do this one must play legato—otherwise this finest degree of control is not possible. This may seem a step backward to those brought up in the school of "when in doubt, play staccato." As a matter of fact, after one becomes accustomed to a legato style, those who bounce from note to note, or chop their phrases like hamburger seem to be a part of a conspiracy to make great music sound trivial.

My year in Denmark made clear to me that the electro-pneumatic action is a major cause of the non-rhythmic playing so prevalent among us. With a tracker action the console cannot be far removed from the pipes. Thus one is spared the abuses of a console in the rear gallery of a church and the pipes in front, a situation all too familiar to me. In this particular case, made possible by electric action, it is suicide to listen to one's own playing. Of course, such absurdities need not occur. You may then ask, if such factors were equal, would I still prefer a mechanical connection between the key and the pipe valve. I answer yes—because with mechanical action I can feel in my fingers the resistance of the pallet, and through this living contact with the starting and stopping of a tone I can learn to control rhythm. Those who have old tracker action organs to play will testify to the degree of resistance a pipe valve can offer and the

sometimes insuperable difficulties of playing on coupled manuals. Let me reassure them that modern builders can, and in Europe do, build mechanical organs on which one can play presto on three coupled manuals. As a matter of fact, the increased weight of the touch gives one the feeling that you are making some contribution to the effect produced. Of course, the tonal design of the individual divisions makes the use of coupling infrequent.

Finn Viderö, in his teaching and playing, considers organ literature in its historical aspect, trying to re-create the music as it was conceived by the composers. The performance of early music must be studied in terms of the organs for which it was written. It must be pointed out, as confusion seems to exist, that there is no such thing as "the baroque organ." The instrument for which Buxtehude wrote is far different from that of Frescobaldi; that of Handel widely removed from that of Bach. Indeed with Bach one feels that his later works were written for a different sort of instrument than his earlier works. The Toccata and Fugue in D minor seems suited to the organs of Arp Schnitger whereas the style of the Prelude and Fugue in B minor seems better matched to organs of the Silbermann school. Many editions of early music commonly used, reduce music of widely differing styles to one stylistic interpretation—that of the 19th century. It is only when one recognizes the physical fact that 17th century organs had no quick and easy way of changing stops, and the musical fact that compositions did not change their character as they progressed, that one sees not only the precedent for sticking to one registration throughout a piece, but also the musical necessity for this. Changes of manual were made according to the structure of the work. The obvious examples are the playing of fugal episodes on a second manual, or the "solo" sections in works in concerto grosso form.

Registration is dependent on musical texture and style among other things. In the preludes and fugues of Buxtehude the introductions and interludes, often using scales or a dissolved harmonic style, are written for the Positiv, whereas the fugal sections should be played on the Great. The works of Bach which are written in a vocal style, such as the Canzona in D, should be played on foundation stops rather than pleno.

The most interesting old organ in Denmark is the instrument in the Fredericksborg Castle at Hillerød, built by Esias Compenius in 1612. All the pipes of this remarkable instrument are built of wood. Of the 27 stops six are reeds—reeds which, rightly so, have been the point of departure for the modern Danish organ builders. One of my greatest disappointments was a recital on this instrument, given by an elderly organist of the castle chapel. The organ, what one heard of it, was certainly no disappointment, but the program was simply unbelievable. It included no genuine organ music, but transcriptions of songs—folk songs, Bach, Lassus, etc.—all in the most syrupy harmony and with a constant tremulant. With the present situation one can have a much better idea of the instrument from recordings of its contemporaneous organ music, than from hearing its guardian play it in the flesh.

In the 12th century St. Nikolai Church in Mögeltönder, near the German border, is a small instrument built in 1679 by an organ builder from Hamburg. The original stops preserved here are:

Quintadena, 16 ft.


Principal, 8 ft.

Gedackt, 8 ft.

Oktav, 4 ft.

Rohr flöte, 4 ft.

Quint, 2 2/3 ft.



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Gemshorn, 2 ft.
Mixtur, 4 ranks
2 Cymbelsterns

This organ was restored early last year by Rudolf von Beckerath of Hamburg, who shortly afterward built the 4-manual tracker action, slide chest organ for the Trinity Evangelical Lutheran Church in Cleveland, Ohio, which is now the subject of much interest here. To the original stops in Mögeltönder von Beckerath added a Trumpet 8 ft. and 4 rank Scharf to replace those removed in 1906 to make way for a Gamba and Aeoline. He also built a Rückpositiv with the following disposition:

Gedackt, 8 ft.
Principal, 4 ft.
Blockflöte, 4 ft.
Oktav, 2 ft.
Quinta, 1 1/3 ft.
Sesquialtera, 2 ranks
Scharf, 3 ranks
Dulcian, 8 ft.

So that the old and new would not be confused, the case of the Positiv is of modern design, which struck me as horribly incongruous. On the other hand, I must say that the sound of the new division matches beautifully that of the old.

The oldest organ I played was that in the museum in Malmö, Sweden [see Frontispiece, page 6, January TAO]. As the museum officials were very friendly and as it was an hour and a half away by ferry across the Sound, I took several opportunities to play this organ. The disposition, with the dates of the various stops is given below as it appears on page 204 of "Orgelbogen—Klangtechnik, Arkitektur og Historie" by Poul-Gerhardt Anderson (Munksgaard, Copenhagen, 1956):

PEDAL

Dulcian, 16 ft. (1579)
Trumpet, 8 ft. (1941)
Cornettin, 2 ft. (1941)

HOVEDVAERK

Borduna, 16 ft. (ca. 1500)
Principal, 8 ft. (ca. 1500)
Gedackt, 8 ft. (ca. 1500)
Oktava, 4 ft. (1941)
Spetsflöjt, 4 ft. (1500?)
Zimbelquinte, 2 2/3 ft. (ca. 1500)
Rohrquinte, 2 2/3 ft. (ca. 1500)
Oktava, 2 ft. (ca. 1500)
Mixtur, 4 ranks (1941)
Scharf, 4 ranks (1941)
Trumpet, 8 ft. (1941)

RYGPOSITIV (1941)

Gedackt, 8 ft.
Principal, 4 ft.
Blockflöjt, 4 ft.
Oktava, 2 ft.
Quinta, 1 1/3 ft.
Sesquialtera, 2 ranks
Regal, 8 ft.

The Malmö organ has a radiant but transparent tone which made the "Maria Zart" of Arnold Schlick a new revelation.

Of the outstanding modern instruments in Denmark I have mentioned the Marcussen organ at Jaegersborg. Another work of art in organ building is in the St. Johannes Church in Vejle, a resort town on the east coast of Jutland. The stoplist of this organ, completed in 1956 by Th. Frobenius & Co., Kongens Lyngby, is given:

PEDAL

Subbas, 16 ft.
Principal, 8 ft.
Gedackt, 8 ft.
Nathorn, 4 ft.
Kobbelflöjte, 2 ft.
Mixtur, 3 ranks
Fagot, 16 ft.
Skalmøj, 4 ft.

HOVEDVAERK

Quintatön, 16 ft.
Principal, 8 ft.
Rörflöjte, 8 ft.
Oktav, 4 ft.
Spidsflöjte, 4 ft.
Quint, 2 2/3 ft.
Oktav, 2 ft.
Mixtur, 4 ranks
Trompet, 8 ft.

RYGPOSITIV

Gedakt, 8 ft.
Principal, 4 ft.
Rörflöjte, 4 ft.
Gemshorn, 2 ft.
Sesquialtera, 2 ranks
Scharf, 3 ranks
Dulcian, 8 ft.

BRYSTVAERK

Gedakt, 8 ft.
Gedaktflöjte, 4 ft.
Principal, 2 ft.
Nasat, 1 1/3 ft.
Oktav, 1 ft.
Regal, 8 ft.
Tremulant

Couplers: B/P. R/P. B/H. R/H.

The placement of the organ in the west gallery is typical, as is the position of the Positiv on the gallery rail behind the player. The large case contains the Great, with the Pedal in the two cases on either side. The pipes in the Positiv case, and in the Brustwerk, are arranged in the same tri-sectional form as those of the Great. In the Pedal cases are the lowest notes of the Subbas 16 ft.—big, healthy copper pipes. The idea, and effect, of placing a Subbas rather than a Principal in the facade, struck me as most successful. All too often, and in Denmark, too, this rank is relegated to a position behind the rest of the organ, from where its tone seems quite indefinite. There are folding doors in front of the Brystvaerk, which can be opened by a swell pedal.

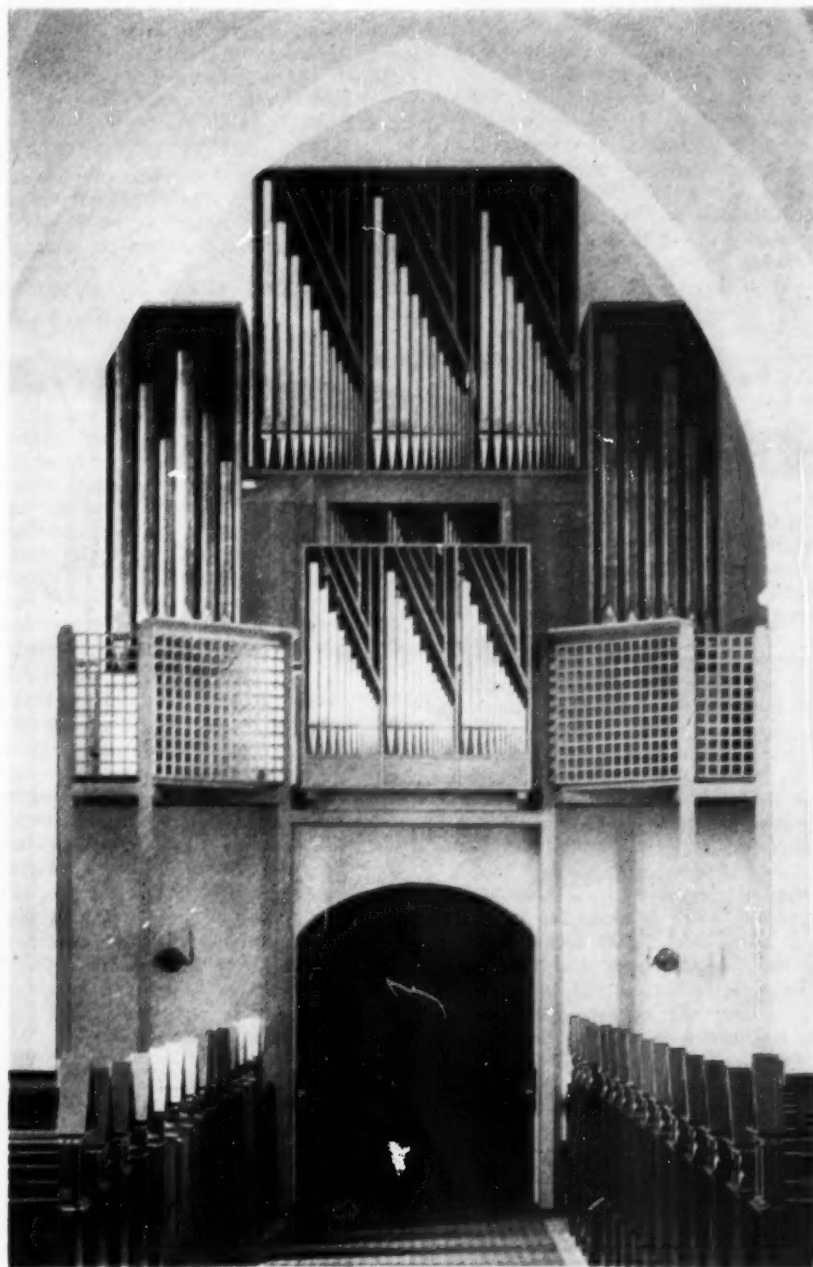
You will notice that the Great and Pedal are based on 8 ft. Principals, the Positiv on 4 ft. and the Brustwerk on 2 ft. I was particularly impressed by the perfect blending of registers within each division, much as in the old organs I played. If the slider chest can contribute to this, I'm all in favor. Apparently because of the adequacy of the Pedal, it was felt that a Great to Pedal coupler was unnecessary. I can testify it is not missed.

One disappointment was that at the crucial moment the borrowed tape recorder we had taken to Vejle proved to have no possibility of connection between the microphone and recorder. This was, of course, after the stores had closed for the evening. Nevertheless I brought home wonderful memories of the sound. I only regret that I cannot share them.

The fine acoustics of this church lead me to say that even in Denmark, where reason often

prevails, this is not always the case. The Celotex salesman must have been very persuasive in the small church in Holte where I practiced until lack of heat and the approaching winter drove me elsewhere. This organ, which should have been a joy to hear, was reduced to the realm of the ordinary by the complete deadening of reverberation. Another interesting example is, by Danish stan-

One great aid to those studying Danish organ building is the book published for the Danish Organist and Choirmaster Society, listing all the positions for organists and choir directors in Copenhagen and in all the other towns of any importance: **Organist—og Kantorembederne . . .** ed. Axel Buchardt, København, 1953. This catalogue includes not only the age, qualifications and



Frobenius organ (1956) in St. Johannes Church, Vejle, Jutland

dards, the huge instrument in the concert hall of the State Radio, familiar to most from photographs. There was one in the July 1956 issue of TAO. This organ broadcasts beautifully, but to hear it or play it in the "acoustically perfect" hall leaves one unsatisfied, so to speak, and untouched by the sound.

salary of all incumbents but more important the stoplists of all the instruments, and is an invaluable aid to any who are interested in the steps by which Danish organ building attained its present prominence.

Another publication of considerable interest, although it smacks a bit of advertising,

is that written for the 150th anniversary of the firm of Marcussen & Søn: **Marcussen & Søn, 1806-1956, Niels Friis, Aabenraas, 1956.** There is an English summary, but of perhaps greater interest are the many plates of magnificent cases. For those lucky enough to read Swedish there is an excellent study of the new organ movement in Denmark, with emphasis not only on organ building and architecture but also on the new orientation in organ playing, compiled from lectures and articles by Poul-Gerhard Anderson and Sybrand Zachariassen of the Marcussen firm, and by Finn Viderö: **Orgelbygge och orgelspel, P. G. Anderson, F. Viderö, S. Zachariassen, Malmö, 1955.**

A few comments on Danish church music may be of interest. An American's first impression is likely to be that there is no church music in Denmark. There are one minute preludes, during which the minister enters; there are little chorale preludes, often similar to those of J. Christoph Bach, played before each hymn; and there will be two to eight paid choir members in the rear gallery to lead the singing of the hymns. On special occasions this choir may sing a short motet, often from the Renaissance. Some of the choirs I observed seemed to fit the description "hired assassins" better than any American professional group. The practice in one church was a bit more than I could take, even though it arouses no comment from the Danes.

A Sunday morning service, always Communion and Baptism, may contain eight hymns. All stanzas of all hymns are sung, and they often have eight or more stanzas each. In the 1848 organ of Nørrevedby Church there is a row of 18 knobs across the front of the console, so that the organist can push in one for each verse he plays, thus guaranteeing that he will not play one verse too many or too few. This is particularly dangerous as only the first stanza of the hymn is printed with the harmonized setting. The congregation has its "Psalm Book" with all the words and no music. All hymns are sung in unison. This is not only a great help to the vocally insecure, but a means by which the congregation can sing "as one." As a rule hymns are played on the same registration throughout. Sometimes one or two verses will be varied, for instance, by the addition of a mixture. Hymns are played quite objectively with no attempt to differentiate between the "shades of night" in one line and the "dayspring from on high" in the next.

I should modify my first implication that there was no church music. There is the music of the congregation, which is surely the most important church music. Any independent organ or choir music must fit into the liturgical unity and nothing is allowed that could be a distraction.

The lack of extended anthems and organ pieces in the service is in part compensated

for by the frequent "Church Music Evenings." A fairly typical program from the Hellerup Church will give an idea of the sort of music done—in this case by organ, violin, alto solo, and chorus for the final liturgical appendix:

1. **de Araujo:** Tiento de Quarto Tono por E la mi
2. **J. S. Bach:** "Jesus ist ein guter Hirt"—alto aria with obbligato violin, from Cantata 85
"Ich will doch wohl Rosen brechen"—alto arias with obbligato violin, from Cantata 86
3. **J. S. Bach:** "Herr Jesu Christ, dich zu uns wend"
Fantasia and Fugue in C minor
4. **Finn Viderö:** Three Old Russian Church Songs (1945)
5. **Peter Thomsen:** Fantasi No. 1 for Organ (1954)
6. **William Smith:** Preces and Responses
7. Congregational Hymn

Last year was a particularly good year for church concerts, as the 9th of May was the 250th anniversary of the death of the great Danish composer, Diderik Buxtehude. A series of three concerts by the Copenhagen Men and Boys Choir, orchestra, harpsichord, and two organs, conducted by Mogens Wöldike, presented Buxtehude's magnificent oratorio "The Last Judgment." The choruses, based on the chorales "How brightly shines the morning star" and "With joy and peace I now depart," were tremendously impressive.

A few words about present trends in Danish organ building may be in order. A curious situation exists in that marvelous instrument at Jaegersborg (1944) and Sorö (1942) have not since been matched by their builders. The firm seems smitten with the virus of unlimited progress and apparently does not realize that sometimes to change may be to go backwards. The transformation has been primarily one of tone, from a transparent sound of character and charm to a tiring ensemble with flutey Principals and blatant upperwork.

On the other hand, one of the most recent organs of Frobenius—that at Vejle—represented to me their finest accomplishment.

Of rising importance is the builder Wilhelm Hemmersam, whose instruments for homes and small churches are truly musical instruments with delicate voicing and fascinating tone. His organs remind us that the musical possibilities of a few characteristic and well matched ranks far exceed those of a similar number of spineless registers, unified to the point of absurdity.

The Danish organ builders have reached their present distinction by slow steps. They have been guided not only by the example of earlier builders, but also by the demands of musicians who had released classic organ music from romantic interpretation and had revealed it in its true splendor.

An American Reports on Europe

Leslie P. Spelman

Some months ago TAO invited Dr. Spelman, Director of the School of Music of the University of Redlands, to comment for our readers upon his travels abroad in the summer of 1957. We are grateful to this busy educator for this contribution. Dr. Spelman will be one of the recitalists at the Houston AGO national convention in June 1958.

My recent travel in various countries of Europe after the International Congress of Organists in London has given me two separate and distinct

reactions to the artistic life there. First, I was happy to see that still the "average man" is interested and informed about the artistic achievements, both past and present of his country and to a varying degree of that of the neighboring countries. Secondly, I was appalled at the almost total ignorance, even in educated circles, of the best artistic achievements of the United States.

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accompaniment) | SAB .18 |
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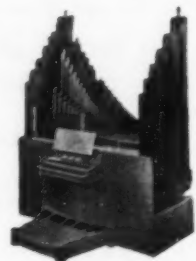
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HILLIAR

Europe is admirable. They live in the shadow of a Rembrandt house; Stratford-on-Avon is not just a name, it is the center of Shakespeare's plays; Wagner is very much alive; one can see a statue of Cesar Franck in the garden outside Ste. Clotilde and hear his music inside; Handel is still performed in the same concert halls where he conducted; the body of Sweelinck lies under the stone floor of the Old Church in Amsterdam and his music is part of the life of the day; ghosts of the leaders of the Renaissance stalk the streets of Florence, Venice, and Rome.

This richness and proximity of the cultural heritage probably has much to do with fanning the flames of national pride and keeping alive in the minds of citizens a high regard for their national culture. But when this pride becomes insular as in Great Britain, or even chauvinistic as in France, it becomes a mixed blessing.



THE AUTHOR is shown standing beside an advertising kiosk in Amsterdam which announces his recital in the Oude Kerk.

As I talked with people of refinement and culture in the various countries or as casual conversations developed on the train or bus, I made it a point to ask for opinions on the current trends in art, music and literature. These people were mostly well informed and eager to discuss such subjects. After expressing my admiration for the artist, musician or writer with whose works I was somewhat familiar, and telling of the esteem with which they were held in the United States, I would then turn the conversation to the place of the arts of the United States, in Europe. This usually led to an embarrassed admission that my acquaintance knew almost nothing of our serious artistic life. Most of the persons with whom I talked had never heard of Walt

Whitman, Emerson or Thoreau. Some knew John Steinbeck, Sinclair Lewis and Ernest Hemingway. The names of John Marin, Georgia O'Keefe or Alexander Calder meant nothing to these people, well versed in European art. Virgil Thomson, Howard Hanson, Charles Ives and Leo Sowerby were strangers although they did know Menotti through the European performances of his operas, and of course, they all were acquainted with American jazz.

Certain aspects of our life have permeated Europe, but I feel not our best achievements. Europe is exposed to Hollywood and its distorted representation of our American behavior. In music, along with our jazz, we are known for Broadway shows, movies, and such personalities of the moment as Elvis Presley. Several imaginative souls did realize that there must be a more serious side to our artistic life, but they knew nothing about it.

In the matter of organ music with which I am especially concerned, I found that the European organists were ignorant but not uninterested. In each of the four countries I visited on this trip—Denmark, England, the Netherlands, and France—I was able to meet with a representative group of local organists. I gave them lists of suggested United States organ music and usually played some of it showing them the actual scores which the publishers had kindly made available in each of the cities. I gave this music to interested organists or left it in some library where it could be consulted by the local musicians. In Copenhagen it is deposited with the Kirkemusikredsen. In Amsterdam the Donemus Foundation has it in its permanent library.

Visits to leading music stores in numerous cities disclosed the fact that few examples of United States organ music could be found on their shelves. The salesmen said that there was little call for it. In Amsterdam all I could find was several collections of funeral music for the Hammond organ! A salesman in Durand's in Paris, whom I have known for 25 years, confided in me that the French organists buy very little music, but continue to play the same repertoire. He said that it is the American organists who buy the most organ music in Paris.

The United States has now reached a point in its cultural development where it has artistic achievements of importance. Our technical aid and financial help have long been welcome abroad. Friendship cannot be bought, but has to be nurtured by mutual trust and understanding. An exchange and intermingling of cultures will do more to bring about world peace than financial and military assistance.

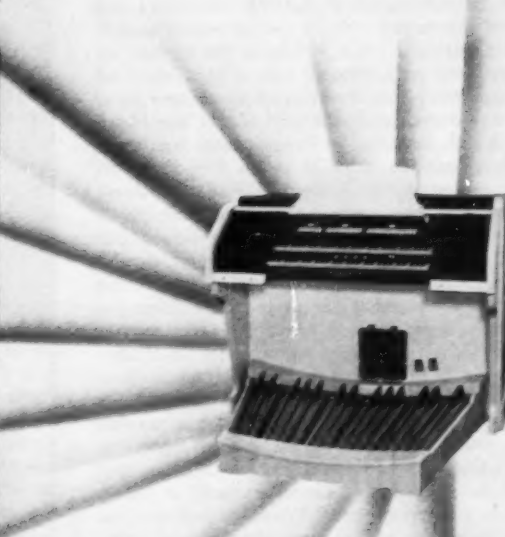
The acquainting of European musicians with the best of our present day music is only one of the ways in which we should be promoting our contemporary artistic achievements abroad.



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Church Going in Tucson

William A. Goldsworthy

TAO welcomes back staff writer Goldsworthy after an extended absence. We suspect Mr. Goldsworthy's opening sentence may cause some argument with a few, but that is all right with us. The Editor

Tucson—the oldest city in the country, the Mecca of asthmatics and arthritics, with hot sun that rarely overcomes, and a surrounding grandeur of mountains to satisfy.

A slight indisposition brought us here to recover, and to enjoy the desert setting. We went to Grace Church our first Sunday, where an old friend presides at the organ. We knew we would have a fine service. Amateur choir but well-balanced (almost as many men as women), and imbued with a rare spirit of worship. The music was unostentatiously conducted by a quiet woman. As postlude a Toccata of Camil Van Hulse was used, one much broader in scope than the usual toccata. The fact that the organist was a friend of Van Hulse probably influenced the interpretation. Anyway, here was a simpler toccata which we enjoyed.

The next day we continued our "devotions," by storming Camil in that great studio he built for himself. As friends in the truest sense of the word (also being one as loquacious as the other), we began anew the fray over contemporarianism and romanticism, as waged from the beginning, whether in studio, over table or telephone. I have a feeling I am making some headway, as Mr. Van Hulse has done some lovely devotional pieces of late that will charm all our readers when the critics from their ivory towers impress upon the august publishers their use and saleability.

Second Sunday took us to a Methodist church, one of modern Western architecture, but not as extreme as the architecture where the old man looking back after service asked his wife, "Are you sure we have been to church?" Here there was a large choir with both organist and choirmaster. A long procession moved the length of the church, but with no clergyman at the end. Some evangelical clergy give both choir and congregation to understand that they are of a higher order in the house of the Lord (as do all Episcopalians). This one stood beatifically in the pulpit. Dressed in spotless white, he surveyed the approaching choir. When all were in their places, the choirmaster suddenly stood forth and conducted—"How long, O Lord, how long must Thy people suffer such iniquity?"

At the beginning of the long prayer, the pastor said that at its conclusion the congregation would sing the Lord's Prayer, and urged all to join in heartily. To our surprise, after the prayer, the organ began the too familiar prelude to the Malotte setting. The vocal entrance brought in the whole one thousand voices of the congregation with those of the choir. We were fascinated by the response of the people. The spirit of devotion grew and grew. The man in front of us set with his arm about his wife, both anticipating every entrance with fervor; we saw men and women with tears in their eyes as they sang out their adoration. At the climax, we, too, were singing.

One wonders what is appropriate in church. I for one am against sopranos or tenors exploiting themselves with great dramatics. But if you have a large congregation which sings, we suggest you ask them to sing this prayer with you. You will be surprised to discover how many of them know it. And be sure that

you yourself are in the spirit.

On our third Sunday we became Presbyterians. But here again we were due for a surprise. During the conclusion of the organ prelude, a group of some one hundred children of ages from fourteen down to four (this is true), arranged themselves in the center of the chancel all the way to the foot of the steps. They remained standing there until the preliminary portion of the service was finished. The choirmaster then came down front, and led them in the old Gospel hymn, "In the garden," followed by Adam's "The Holy City" as a solo, the group doing the choruses. My old friend Dean Shure would have reveled in the display; but in a Presbyterian church it seemed incongruous.

We were more startled, however, when the congregation remained seated during the reciting of The Apostles' Creed. Again in this church, we would have expected a greater sense of decorum.

To us the place of most devout worship in Tucson is the beautiful Chapel of Perpetual Adoration, attached to a convent. Here all day long a silent nun kneels in adorative prayer before the altar. Night and day this adoration continues, one sister relieving another. It was our good fortune to hear them all sing one of the services of the day. We have heard great choirs, but never one blending such deep love and devotion as this group of nuns offered, the while the silent nun knelt, oblivious to the vocal praise of the sisters. This veneration is what we Protestants lack, and until we recover it, our services will be neither deep nor high.

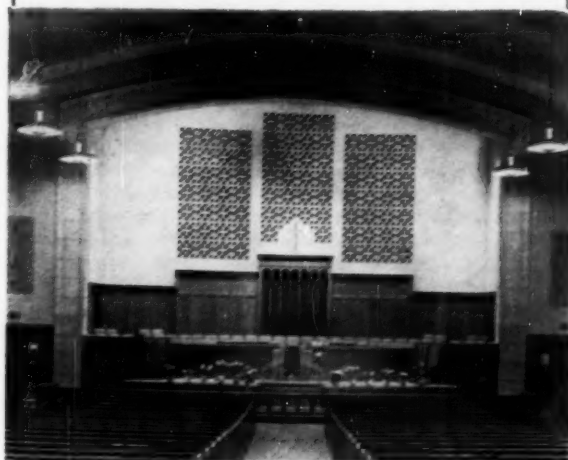
In conclusion, the churches on which we have commented here, were all representative, fine churches, with plenty of means, but with services becoming religious Hollywood productions generally staged by musicians in an amateur manner. The unspoken advertising slogan is "Get the kids in a robe, teach them a few cheap melodies with oohs and ahs; and you make regular attendants of papa and mama." The preacher does the rest. According to reports we receive, this town is no different from practically all other towns, its churches offer some good music, but so much more that is mediocre.

Is it not time to begin real musical and religious work right here in the churches of our individual communities? We regret to say the preaching is of no higher grade than the music. Surely the church must have something divine in it to withstand such assaults from its own well-intentioned servitors.



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Contest Comments

You no doubt noticed in last month's issue the announcement of TAO's First Annual Photographic Contest. We thought perhaps a few words this month about this venture might interest you.

As stated, this contest is open to everyone—amateur and professional alike—and no holds barred. While this may make a few of you think "Oh, what's the use of trying to compete against some people I could think of," TAO does not go along with this idea at all. We know from past experience that although now and then a "pro" may come up with a startlingly handsome photo of an organ case, we also know that sometimes these same photos are altogether too "arty."

TAO is interested basically in photographs (glossies, that is)—of American organ cases, of any vintage—photos which have good definition and a clear-cut message. Obviously, the judges will not be particularly enthused about fancy grillework or other types of masking for organ case fronts. Interest will be far greater where honesty of pipework speaking visually for itself is evidenced.

We're hoping that not only organ lovers and organists but also designers and builders will enter this contest. Builders and designers, it occurs to us, would thus show the pride that goes along with their creative efforts. The more parapetetic individuals, we hope, may angle their cameras while visiting other parts of the Western Hemisphere, so that entries will not bound by the continental U.S.

TAO hopes that entrants will read carefully the rules governing this contest, even though this may mean tearing out the page and pasting it in your darkroom or other handy place. Were there about 48 hours in each day, we might not have had to state we cannot enter into correspondence with contestants, except for acknowledgement that entries have been received. Our work schedule precludes this, however, much as we might like to do so. On the other hand, we believe it may well work out best in every way if contestants are left strictly on their own.

Just one reminder: TAO's First Annual Photographic Contest closes June 1, 1958. Entries must be postmarked by that date to be considered. Surely, six months should be enough for the stimulation of imaginations (and subsequent "action") for all of you shutterbugs.

The Editor

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Editorially Yours

That Word Acoustics

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But let's get down to the real basis of all this. We must back up considerably further than a finished product. We must return to the point at which the acoustic properties of a room are determined by an architect and his acoustics consultant. This, obviously, must be when a project is yet on the drawing board and the creative effort of the architect and his consultants are in a formative stage.

Only at this primary planning level will the constructional and similar aspects of the design effort be treated successfully and effectively. And this will be achieved only if architect and acoustician are knowingly aware of auditory requirements compatible with the kinds of musical literature to be heard in the space being designed. Any consideration of this at a later period will require costly revisions and therefore makes no economic sense—but more of this in a moment.

Not long ago, during a meeting of the National Council of Churches Joint Committee on Architecture and Music, of which I am a member, I took particular pains to ask as many architects as I could corner precisely whether they, individually, considered acousticians today are thinking realistically and practically, or are these persons clinging to their ivory towers of scientific criteria even though this may have practically nothing to do with the price of correct listening. My question to the architects was keyed to acoustics results for churches and auditoria which are acceptable in the light of musicians' past training and experience, the original conception of a great deal of music literature, plus the past conditioning of church congregations and concert-goers.

It is worthwhile to note that, without exception, architects questioned stated they did NOT feel acousticians today are producing results in churches and auditoria which are acceptable to either musicians or the public, from the standpoints outlined immediately above.

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The American Guild of Organists has been working on this possibility for some time now, and TAO sincerely hopes their efforts will be rewarded richly and well. However, I cannot help but wonder precisely what the acoustic properties of this hall will be, and how these properties will affect orchestral, vocal, choral, instrumental, and organ sound.

Those who know Carnegie Hall through attendance at performances there are accustomed to the type of sound for which this hall is justly famous. It is my guess that this particular kind of sound result is not to the liking of the acoustician today, nor will the new home of the Philharmonic have auditory conditions with any kinship to those of Carnegie Hall—**unless those vitally concerned**—this very definitely includes musicians in general and organists in particular—**see to it NOW**, while this project is yet on the drawing board, that acoustic properties will be guaranteeably related to those premises and requirements upon which best listening is based, as this in turn is related to music itself, to musicians, to instruments, and to the listening public.

This can be done. There is today no excuse for an acoustically poor—an acoustically unacceptable—listening area. If results are less than satisfactory, the fault lies primarily with those responsible not only for the design of such rooms, but those related to the performance of music therein.

Let's shift our base of operational thinking just slightly. I do not intend to enter into a dissertation about the look, sound and feel of the average church built today, for I customarily get so riled up that nothing would be accomplished if I chose to go into action under such conditions.

But just for the sake of argument, think for a moment about many churches, all over the country and on foreign shores, recently built. What do we see? More often than not, we are confronted with what I term polished architectural design on the exterior—the interior being so smoothed and slicked that the visual impact is one of unctuous characterlessness. The acoustic properties are those of a funeral parlor. I grant you that in some cases the feel is one of comfort, but it is comfort almost to the point of nausea. In terms of worship, just what has been happening?

We see a worship room in which practically all virility has been cozed out via smooth surfaces, planting boxes, molded curves, soft lines, all of which result in removing practically all strength of look and feel found in the church of the past. Is it likely that religion in such an environment will retain very much virility or dynamism? The same, naturally, must be accepted for music in worship.

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When enough dedicated and energetic souls start things moving, these bailiwicks, perhaps tiny in themselves, will merge into larger areas and forces, with the logical assumption that finally a total impact can be accumulated which will not only be a recognizably powerful thing, but will serve to make sponsors, architects, acousticians, and others to accept the findings—to accede to the knowledgeable and provably valid requirements for realistic, rich, warm, pungent spaces where the wealth of musical literature can be relished with the greatest flavor.

As I have stated before, there are ways all this can be accomplished. I wonder how many there are who are bold enough to write me their thoughts and desires about all this—perhaps even a few rave and daring enough to write in and state they are enough interested to be willing to take action.

ANNOUNCEMENT

The Annual Index of THE AMERICAN ORGANIST, Volume 40, for 1957, is now available. Any desiring this index please send a card to the TAO offices, 280 Broadway, Staten Island 10, New York, reading: INDEX. Be sure to give your full return address.

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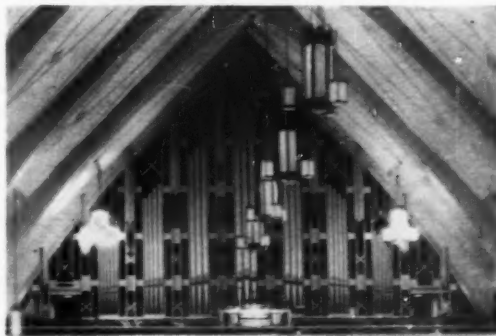
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Despite the fact that there are numerous times when I feel I am merely batting my head against the stone wall (or is it a soft, tired mattress?) of utter indifference on the part of organists in particular and musicians in general, I shall probably continue to sound off in the hope of somewhere unearthing some angry action in someone sufficiently worked up to start the ball rolling in his own bailiwick.

When enough dedicated and energetic souls start things moving, these bailiwicks, perhaps tiny in themselves, will merge into larger areas and forces, with the logical assumption that finally a total impact can be accumulated which will not only be a recognizably powerful thing, but will serve to make sponsors, architects, acousticians, and others to accept the findings—to accede to the knowledgeable and provably valid requirements for realistic, rich, warm, pungent spaces where the wealth of musical literature can be relished with the greatest flavor.

As I have stated before, there are ways all this can be accomplished. I wonder how many there are who are bold enough to write me their thoughts and desires about all this—perhaps even a few rave and daring enough to write in and state they are enough interested to be willing to take action.

ANNOUNCEMENT

The Annual Index of THE AMERICAN ORGANIST, Volume 40, for 1957, is now available. Any desiring this index please send a card to the TAO offices, 280 Broadway, Staten Island 10, New York, reading: INDEX. Be sure to give your full return address.

UNIVERSITY OF REDLANDS

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announces two scholarships for 1958-59

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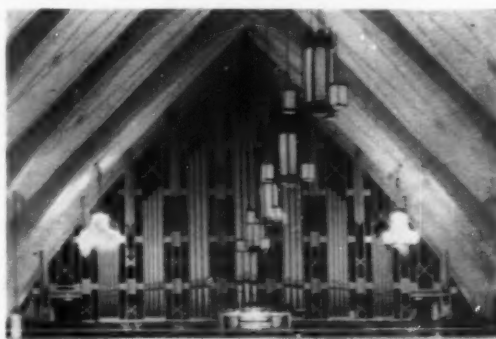
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Director, School of Music

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REVIEWS

RECITALS AND CONCERTS

CLAIRE COCI, Kresge Auditorium, M. I. T., Cambridge, Mass., November 8.

Prelude and Fugue in A minor
Herzlich tut mich verlangen

Miniature
Prelude and Fugue No. 1

Primavera

Flandria

Fantasia No. 1

Epilogue

Suite Bretonne

Berceuse

Flûteuse

Variations sur un Noël

Bach

Brahms

Rossi-Coci

Badings

Bingham

Mækelberghe

Alain

Langlais

Dupré

Readers of TAO know of the Holtkamp-Kresge (M. I. T.) riddle that confronts recital audiences in the greater Boston area. Resolutely we return, every month or so, with hopes high. Kresge is both comfortable and stimulating; Walter Holtkamp's brainchild is as handsome as its environment and seems intimately related to it by virtue of some latent acoustical equation.

But apparently Holtkamp-Kresge is a gambler that a performer must run while we puzzle over his (or her) ordeal. It seems that our perplexity is now to be shared by audiences in Detroit's new Ford Auditorium. The acoustical engineer of today, hiding behind the architect, has pre-empted some of music's hitherto assumed basic rights.

Gone is the temperate climate in which music has been nourished, and in place of it is the dry, attenuated, contrived atmosphere of a space ship. Some music adjusts itself to this shadowless environment, some listeners and performers also so. The ideal combination was discovered recently by David Craighead, whose program had musical substance and whose use of the organ was discriminating, apt, highly effective, and persuasive.

This is the background from which one must appraise Claire Coci's recital. Her reputation had preceded her, much was expected, and great feats of dexterity and daring were there in abundance. While one can admire these qualities, one must deplore, from more than one angle, the ridiculously rapid tempo of her Bach A minor fugue and the lugubriously slow pace of her Brahms. The lengthy literary quotations on the program for both the Brahms and the Alain evidently point up her dependence on the subjective as the basis of her appeal. This trait was underscored by a crude musical gaffe which she appended to the d'Aquin Coucou (encore). One flinched at this sally, for Cambridge audiences are not that unsophisticated (if any are).

The Rossi-Coci Miniature, the Badings and the Bingham were all deftly handled and one readily acknowledged Miss Coci's virtuosity of conception and execution. Unfortunately, her staccatissimos, instead of articulating the music at hand, soon came to sound like a mannerism, while even her kaleidoscopic registrations, as in the Mækelberghe, tended to spread a too-highly colored gloss over too much of the music. Eventually it all came to sound equally suspicious.

The Langlais pedal solo and the Dupré pieces continued in the same fashion. By this time I was trying to determine whether the diminishing of interest in an obviously well-intentioned recital could be fairly charged up to the instrument—plus its environment. Somehow the coupling of divisions and

the combining of principals and flutes only served to thicken the texture without adding body. One noticed this at Flor Peeters' recital a year ago.

When, in apparent frustration, the reeds are added, the effect sounds acrid, and the reverse of the romantically warm sound evidently intended. I am prepared to admit that Miss Coci's Chant de Paix and the contemporary Dutch Toccata might have been, respectively, affectingly beautiful and stunningly brilliant on a romantic instrument; but it was not so on this occasion—the now familiar frustration had set in.

A quite large audience attended, made up very largely of young listeners in couples. I could not avoid contrasting the occasion with the municipal recital of a few decades ago. I also wondered whether Miss Coci has observed the evolution of this new type of audience. Considerable artistic successes have been achieved at Kresge by Craighead, Willing, Biggs, Marchal and others. The set-up there is ideal for the development of contemporary, as well as classic, organ music. Miss Coci, in unwittingly accenting some negative things, may have indicated clearly where further progress lies, and therefore have done us all a great service.

Allen Sly

ROBERT NOEHREN, Methuen Memorial Music Hall, November 13.

Prelude and Fugue in G minor

Partita on "Jesu, meine Freude"

Un poco allegro (Sonata 4)

Fugue in D Major

Chorale Preludes

"Mein Jesu, der du mich"

"Es ist ein Ros entsprungen"

Sonata 2

Chant Heroique

Fugue in C sharp minor

Scherzetto

Meditation on the tune "Picardy"

Paraphrase-Carillon

Bach

Walther

Bach

Bach

Brahms

Hindemith

Langlais

Honegger

Vierne

Sowerby

Tournemire

North of Boston has been organists' country lately: Salem, Gloucester, Newburyport, and now Methuen. The organ sounded very Harrison, I thought, and I wondered why, in its present incarnation, so to speak, the chests had been set (or kept) so low. One hears the pipes' voices at one remove, hidden as they are behind the massive wooden front.

Had they been raised, the sound would come easily through the facade of pipes (32 ft. metal open). I wish I had known this instrument in earlier manifestations. However, I found it deeply satisfying as it is today, in Noehren's handling. I felt that he drew on its resources discreetly, always in terms germane to the music at hand; not once did he turn it loose on us "all out," as one has heard it done; and this strategy, it seems to me, kept our receptive powers operating easily throughout.

On reflection, one recalls hearing many interesting reed voices, many fine contrasting choruses (including one very stringy and several celeste combinations), and in particular, some warm flue sound with 8 ft. pitch predominating—most apt for Brahms and even for parts of the Hindemith. There was plenty of piquancy and brilliance in the Walther partita, and of dignified, broad-scale coloring, always transparent, in the Bach. The Hindemith sang its way clearly, ending in the concise and rather introspective fugue.

The French group (including the Sowerby!) was skillfully chosen. It covered a wide variety of this school, and led up to the Tournemire, which to me was a pinnacle of subjective experience as revealing as it was surprising.

This recital got me generalizing to myself. Many of us have sat through long hours of tone painting, done well, on good instruments. We are indebted to many players who have boldly turned away from all this to hurl scintillating toccatas at us—fugues laid out as on a drafting board—chorale preludes in uncompromising, straight delivery; sharp, clearly etched lines, staccatos stabbing the

air with precision, sometimes above a mannered pedal legato—we have been shown the organ accommodating itself to other instruments, behaving circumspectly, considerately, and so on.

But Noehren's recital, for me, differed from all this; throughout I felt he communicated, in purely musical terms, the essence of the composer's intention, the integrity, as it were, of the composition in each case.

Whether French or German, old or recent, objective or subjective, each piece was for me an unique musical experience. One could notice Noehren's deceptively easy action at the console, the evenly sustained accuracy of everything done.

One could enjoy a reverberant building and note how the player did not therefore abandon a basically legato style. One could approve his retention of a registration long enough for the listener to feel related, through it, to the music, and one could marvel at the great beauty that resulted from the simple act of finally closing the shutters on Swell or Choir divisions at a cadence.

But remaining over was still the unsolved mystery of why the music came to this listener, at least, with such eloquence. That is a bewilderment that I am happy to take away with me from any musical performance.

That's why I go back again, year after year, not to find the answer, but again to confront something that eludes me, but which nourishes. I shall never willingly miss an opportunity to hear this recitalist again.

A final observation: Robert Noehren instinctively displays a mastery of practical acoustics that today's hi-fi engineers will never learn. I hope someday to hear him play in a different acoustical setting. It will be another revelation.

Allen Sly

WASHINGTON AND CATHEDRAL CHORAL SOCIETIES, Nadja Wittkova, David Lloyd, Edwin Steffe, soloists. Members of the National Symphony Orchestra, Glee Club of St. Albans School, Men of the Washington Cathedral Choir, Paul Callaway, Conductor. November 18.

The Mount of Olives

The Throne of God

(first performance)

Beethoven

Sowerby

As a feature of the 50th anniversary of the Washington Cathedral, the Washington and Cathedral Choral Societies presented a brilliant program. Beethoven's Mount of Olives, in a new translation by Prof. Martha England of Queen's College, New York, gave the three soloists their evening's work. Chorus and orchestra were thrillingly responsive to the conductor's every wish. That the work was early Beethoven and consequently not up to his later works did not detract from the interest in its performance.

But the high point of the evening was the first performance of Sowerby's The Throne of God, especially commissioned by the Cathedral for this occasion. The work uses no soloists, the narrative portions being carried by a group of men's voices, sometimes in unison and sometimes in parts. The text is from Revelations, and the composer builds a continuous structure shifting from unison and octave choral line to fugal and imitative writing. The chorus and orchestra are of equal import, each heightening the other, particularly in the climaxes. The final "Alleluia: for the Lord God Omnipotent reigneth," set in brilliant full chords against full orchestra with brasses providing the fireworks leaves the hearer breathless.

Here is a work for those choral directors looking for something new and worthwhile. But my feeling would be that without orchestral accompaniment the work would not have all the fire and conviction it showed on this hearing.

William O. Tufts

CANTERBURY CHORAL SOCIETY, "Baroque Cantatas": Faith Compo, Mary Terrell, Margaret Phillips, Richard Porter, Richard Shus, Donald Mosher, soloists; The Canterbury Chamber Chorus; The Gotham Baroque Ensemble, Stoddard Lincoln,



Back row (left to right): John Gart, Ashley Miller, Ray Bohr, Stan Hyer, Milton Page, John Norris, Virgil Fox, Searle Wright, Alec Wyton. Front row (L to r.): Glenn Derringer, Ann Leaf, George Wright.

These well known personalities in the New York organ world were among the large number of people who attended the party given by Steinway & Sons by way of formally announcing to the public that the Steinway firm has acquired the Conn organ franchise in the New York area. George Wright, theater organ stylist and recording star played a recital before the party.

an opportunity to hear works not frequently performed. As a layman, I suspect I could have felt over-sated since the music had enough sameness to hint of the "reading of the minutes of the last meeting."

Actually, there was considerable variety here, even though the compositional period encompassed was one in which boundaries of permission were governed and strict. It was interesting to note more melodic flow of line in some of the English works as against the fairly strict patternism of the German.

This program was Mr. Walker's "show," for he not only conducted but played the opening and closing organ voluntaries. I felt his sense of style was good in his conducting, and noted there was rapport between conductor, soloists, chorus, and instrumentalists which was quite acceptable for the most part. Mr. Walker is not the flamboyantly dynamic type of conductor, but his ease on the podium bespoke the care in preparation which made for polished performance eloquence.

In a building like this church, strings and harpsichord sing with brilliance—so much so that vocal soloists' phrase ends (at least with singers of lower ranges) were frequently muffled. Even though the visual aspect might suffer slightly, I think Mr. Walker's efforts would be rewarded by a different placement of performers as they are related to each other, with special attention toward enhancing soloists' easy audibility. The members of the Gotham Baroque Ensemble gave excellent account of themselves, and I liked the spot of color offered by the dazzlingly bright red interior of the harpsichord top and its music desk. The vocal soloists were adequate.

The over-all design of this performance evidenced thoughtfulness, excellent continuity, and logicity. The next chamber group offering in this series will be "Six Centuries of Music for Voices and Brass Instruments" which I shall hope to report.

R.B.
EIGHTH ANNUAL ST. JOHN'S FALL MUSIC FESTIVAL, St. John's Episcopal Church, Detroit, Michigan, August Maekelberghe, musical director and conductor. November 3, 4 and 5. Festival Choir, String Ensemble and Organ, November 3.

Sonata No. 13 in C Major	Mozart
Psalm, Op. 74, No. 1, in A	Grieg
Sonata, Op. 3, No. 2, in D Major	Corelli
The Temple	Clokey
E. POWER BIGGS, November 4 and 5.	
Prelude and Fugue in E Flat Major	Bach
Deck thyself, O my soul	Bach
Sonata No. 4 in D minor	Mendelssohn
Pastorale in F Major	Bach
Passeccaglia and Fugue	Bach

Mr. Biggs' first in a two-recital series produced what one has become accustomed to expect in a Biggs recital: a complete technical mastery of the organ, an individual interpretation of the works performed, and an absolute dullness in registration.

director; Charles Dodsley Walker, conductor;
Church of the Heavenly Rest, New York City,
November 24.
Organ—Cantilena Anglica Fortune
Sacred Concert—Now come, the heathen's
Savior
Advent Cantata—The Annunciation
Symphonia Sacra—Jesu, Joy and Treasure
Trio Sonata in B minor
Ode—The Spacious Firmament
Organ: Trumpet Voluntary

Scheidt
Schein
Schütz
Schütz
Ravencroft
Worgan
Stanley

CYRIL BARKER

A.A.G.O., M.M., Ph.D.
Detroit Institute of Musical Art
(Affiliated with the University of Detroit)
Central Methodist, Lansing

ROBERT BARLEY

St. John's Episcopal Church

York, Penna.

ROBERTA BITGOOD

S.M.D., F.A.G.O., Ch.M.
Calvary Presbyterian Church
Riverside California

Donald Coats

ST. JAMES' CHURCH

Madison Ave. at 71st St., New York City

Dubert Dennis

M.M.
TEACHER — CONCERTS
ST. PAUL'S CATHEDRAL
Oklahoma City, Oklahoma

Charles Dodsley Walker's Canterbury Choral Society this season established a new phase: a chamber series, of which this performance was the first. This enlargement of scope is a good thing, for choral presentations in churches (with or without orchestra) are a dime a dozen in these parts.

There is but one fault that I note in this trend of musical specialization, and this is a program possibility of monotony in type. No doubt it is a safe assumption that audiences attend of their own volition and from their own desire. However, there yet lurks the bogey of monotony, at least insofar as the general public is concerned.

As a reporter, I often try to place myself in both the role of a trained musician and an untrained layman—to judge performances from both viewpoints. As a musician, I found this program highly stimulating for it offered

Paul H. Eickmeyer

M.Mus., A.A.G.O.
St. Paul's Episcopal Church
Lansing, Michigan

Robert Elmore

CENTRAL MORAVIAN CHURCH

Eethlehem

CHARLES H. FINNEY

Ph. D., F. A. G. O.
Houghton College, Houghton, N. Y.
First Presbyterian Church, Bradford, Pa.

Norman Z. Fisher

M. S. M.
Organist and Choir-master
First Presbyterian Church
Shreveport, Louisiana

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ORGANIST — COMPOSER

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California

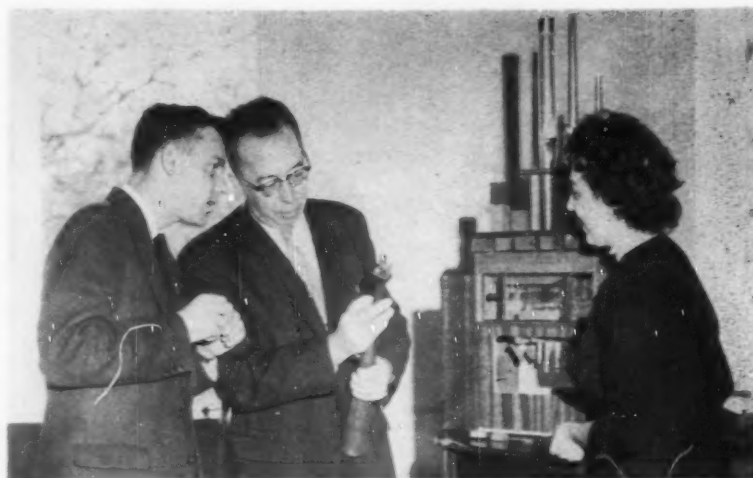
Mr. Biggs played in Detroit two years ago on the same instrument, at which time he played the entire program with such a super staccato that one wondered what he was trying to prove. At this recital, happily, the staccato was more effective and to the point, rather than boundlessly tripping up and down the manuals barely making contact with the keys.

However, this program was monotonous in another way: the lack of dynamic contrast. The audience attending this recital was treated to the entire dynamic gamut from mezzo-forte to forte. How welcome a shimmering pianissimo or a shattering fortissimo would have been at least once during the evening! Possibly Mr. Biggs was tricked by the acoustics in St. John's Church, where the dynamics level must be conceived on a broad line to be effective in the nave.

The most successful pieces were the two major Bech works, which happily are almost indestructible. The one startling point of registration came in the St. Anne Fugue where Mr. Biggs played all of the voices in the 6/4 section on the solo Clarinet. If a solo reed is desired at this point, surely another reed would give more transparency and clarity to the contrapuntal line. The Passacaglia suffered somewhat from not ever achieving either a real climax or anti-climax.

The Mendelssohn Sonata was the biggest disappointment of all. Although this work may be dated, possibly over-familiar to organists, maybe even a bit trite according to today's thinking, there is glorious music in it, a beautiful lyric line. If Mr. Biggs ever played woodenly, this was the time. If one wishes to play Mendelssohn, then one should transmit the spirit of the Romantic period, the feeling for grace, beauty, emotion. Otherwise, why bother?

For the second recital in his series, Mr. Biggs played pieces by Pasquini, Valente, Soler, Purcell, Handel and Mozart. This writer contracted the flu bug and could not attend. Reports filtering back were that this second evening's performance was an improvement on the first. Kent McDonald



Shown above are John Fesperman, D. A. Flentrop, and Dr. Betty Louise Lumby. In early December 1957 Mr. Flentrop, the Dutch organ builder, gave an illustrated lecture at the school of music of Alabama College, Montevallo. Mr. Flentrop is here showing a pipe slider to Dr. Lumby and Mr. Fesperman of the college faculty.

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Christ Church
Bronxville — New York

Roy Perry

FIRST PRESBYTERIAN CHURCH
Kilgore, Texas

and alto, 15 pages, 25c.

A very welcome addition to the choir library containing anthems of some length. Dr. Willan's sympathetic treatment of this Advent text has resulted in a glorious new work. It requires a 7-voice-part choir able to sing difficult music.

Willan: O sing unto the Lord a new song, SSAATTBB, with baritone solo, 15 pages, 20c.

Less difficult than the former work, it makes use of a double choir. This anthem may be more useful because of its shorter length and general text.

Johannes Brahms: Let nothing ever grieve thee, SATB, 7 pages, 20c.

The English translation of Fleming's German text improves the possibilities of this beautiful anthem. There is much similarity between this and the German Requiem.

W. A. Mozart: Requiem, \$1.

This splendid edition of a well known work is superior in every way to other more expensive ones. The paper, print, and binding make it unique to church choirs able to perform such works. The orchestral parts are available at a reasonable price.

J. S. Bach: Motet VI (Psalm 117), 75c.

This new (1957) edition of Bach's 9-minute motet will certainly find its way into my library. The text adaptation seems to be truer to the original text of the psalm than other translations. It is a bi-lingual edition but very clear to read. There is a good realization of the unfigured bass.

H. W. Gray Co., Inc., 157 East 48th St., New York 17, N. Y.

J. Christian Geisler: Thou hast given us bread from heaven, SATB, 6 pages, 25c.

Dr. Clarence Dickinson has arranged another anthem in his Morevian Series, with the late Helen Dickinson's translation. It is suggested for use on Bible Sunday and, while this edition is written for organ accompaniment, the charm of the Geisler work would be much enhanced by the use of the flute and string parts available from the publisher. It is not difficult.

Johann Christian Naumann: Dear Lord keep us near Thee, SATB, 11 pages, 25c.

More difficult than the former composition in this series, it is still within the grasp of the average choir and may employ the use of a youth choir. The orchestral parts include clarinet and horn as well as strings. The organ accompaniment is most satisfactory and within the scope of the average player.

Leo Sowerby: I will call with my whole heart, SATB, preferably unaccompanied, 7 pages, 25c.

This short anthem can be accompanied with a light foundation tone, making a first use possible for choirs without much experience in the Sowerby idiom.

W. Glen Darst: Come faithful people, SATB, 8 pages, 20c.

A hymn-anthem for Palm Sunday within the grasp of any choir able to produce 4 parts. The text is good and the music suitable.

Newsnotes

FOURTH EUROPEAN ORGAN TOUR

Plans for the 1958 tour organized by Esplanade Travel Service are rapidly maturing. Definite dates are July 14 to August 10, 1958.

Arriving in Lisbon by plane July 15, visits will be made to the Church of the Incarnation and to St. Roque. The National Monument at Mafra, which contains several organs of interest, will be visited, as well as the University of Coimbra. Several of these organs have been recorded by E. Power Biggs in recent record releases.

Travelling into Spain by private motor coach on July 18, cathedrals and churches in Salamanca, Toledo, Madrid, Burgos, and Saragossa will be visited. The Spanish portion will end in Barcelona, where the great modern organ of six keyboards and 160 stops in the National Palace of Montjuich will be heard, by way of contrast to ancient Spanish instruments in other cities. Great assistance has been given in Spain and Portugal by Dr. Ramon G. de Amezuza, director of the organ firm, Organeria Espanola and Mr. J. Ramos Sampaio, organ builder of Lisbon.

From Barcelona to Zurich by air will be the next leg of the tour. After a brief stopover in Zurich, during which time Mr. Viktor Schlatter, organist of Grossmunster, will show some of the fine organs of his native city, the tour will proceed by motor coach to South Germany where Dr. Walter

Supper, well known to American organists through his recordings, will be host. He is arranging visits to such important baroque instruments as those in Weingarten, Ottobeuren, Ochsenhausen and others, as well as modern organs in several cities.

The South German portion of the trip will end August 4, when the tour party will return to Zurich to depart by air for Paris. Visits to representative French classic organs, such as St. Merry, St. Eustache, Palace of Versailles, are planned, as well as to the great Cavaille-Coll organs in Notre Dame, St. Sulpice, and Ste. Clotilde.

The tour ends in Paris on August 9, but those who wish may remain for additional visits, or make arrangements to visit the World's Fair in Brussels.

Because the tour is restricted to 20 members, all who wish have an opportunity to play organs visited. Organ builders may inspect the construction of instruments and each tour member may pursue his own particular field. Complete information may be secured by writing Esplanade Travel Service, 76 Charles St., Boston, Mass.

NATIONAL FEDERATION OF METHODIST MUSICIANS

will meet July 13-18 at the Boston University School of Theology. Meetings will be open to church musicians, ministers and directors of Christian education who are interested in improving the level of music in the local church.

Organists will find recitals included in the program, along with sessions on repertoire and techniques. An afternoon will be devoted to a guided tour of the outstanding organs in the Boston area.

Dr. Allen Lannom will be guest choral conductor for the week and will prepare registrants for a choral performance on Friday, July 18. Dr. Louis Diercks will have sessions with high school age groups to demonstrate methods of choral work. There will also be a session on working with the

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New York City

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ALL-AMERICA CHORUS

will undertake another goodwill tour of Europe in the summer of 1958. Leaving New York July 2, the 100-voice group will appear in concert in nearly 30 major cities. Sponsorships include the U. S. Information Agencies, Army Forces Entertainment Divisions, local governments, civic and cultural societies, and local music organizations. The purpose of the chorus, directed by Dr. James Allen Dash of Baltimore, is to help build friendlier relations with the peoples of the countries visited, on a person-to-person level; and to give talented singers valuable experience and inspiration. The 1957 chorus included singers from 36 States and Alaska. Membership is open to all persons who have had successful choral experience, who are chosen solely on the basis of vocal talent, musical ability, and desirable character traits. Full information may be secured by writing All-America Chorus, 325 North Charles Street, Baltimore 1, Maryland.

SAINT THOMAS CHURCH.

NEW YORK CITY

has announced the following choral groups appearing in the coming months on Sunday afternoons at 4 o'clock:

- Mar. 2: Choirs of The Church of the Ascension and Saint Thomas Church—music of Stravinsky, with orchestra
- Mar. 9: Centenary Singers and New York University Glee Club
- Mar. 16: Amherst College Chapel Choir
- Mar. 23: Cadet Choir of Valley Forge Military Academy
- Mar. 30: Saint Thomas Church Choir, with orchestra
- Apr. 6: Virginia Union University Choir
- Apr. 13: Choir of St. George's Cathedral, Kingston, Ontario
- Apr. 20: Sarah Lawrence Chorus and

- Williams College Glee Club
- Apr. 27: Smith College and Haverford College Glee Clubs
- May 4: Choir of the U. S. Military Ford College Glee Clubs
- May 11: Cathedral Choir of the Ukrainian Orthodox of the Holy Trinity, New York
- May 18: Briarcliff Junior College Choir

You, the Reader

TAO:

First let me thank you for your very kind review of "Dismiss me not Thy service" in the November issue of TAO.

Second let me congratulate you on your detective ability—there is certainly a lot of Oldroyd influence in the anthem. We have used his "Prayer to Jesus" and I enjoy the work immensely. I did not consciously set out to imitate it, but once the melodic material had begun to develop in the same mode there were bound to be some similarities.

The text came to my attention through a setting of a white spiritual published by J. Fischer & Bro. For some reason there did not seem to be any of the tender quality in the music which is so prevalent in the words, and I felt constrained to try my hand to improve the situation. Incidentally we have used the anthem two or three times here—both high school and adult groups—and it sings wonderfully and was well received by both groups.

I suppose if the Oldroyd devices and patterns are excellent it would be a shame not to continue to propagate the style from time to time; so perhaps I can be forgiven if my "base of operation is showing."

Lastly let me tell you how much improved the magazine has been in your hands. I have recommended it most heartily in my courses in church music at Garrett Bible Institute. TAO has certainly forged ahead in timeliness and in content.

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• *All is forgiven—please come home. TAO is always especially interested in reaction such as this to material appearing in its pages. Mr. Lovelace continues to write some of the most interesting choral material today that comes to us for review purposes. The Editor*

TAO:

May I commend you on your excellent December issue. The articles on Bach and Handel were of special interest. I also found that space was devoted to the recent acoustical problems of Ford Auditorium. This

[problem] is most unfortunate, considering the beautiful modern décor of the building, and the striking functional setting provided for the new Kanzler memorial organ. I can imagine the Aeolian-Skinner Company's deep concern over this situation. Fortunately, the Civic Center Commission is seeking to correct this error, and soon, Detroit will not only have a beautiful concert hall and organ, but with fine acoustics. I hope fewer mistakes of this kind are made in the future.

Charles Brown
Detroit, Michigan

TAO:

I like TAO so much—you have done some most interesting things and constructive things with it. Some recent articles on church acoustics pleased me so much. How I wish I could get a few wise people around to reinforce my statements. A friend wondered what my reaction might be when a budget item appeared for next year saying "Acoustical Treatment." The amount is about \$1000. I said I wasn't really too worried, as it would cost about \$9000 to completely ruin that building—\$1000 couldn't make too much of a dent. And they won't pay a nickel to get an expert in to experiment and advise on our PA system! So we wallow around in our "echo" and thoroughly enjoy it—and those of us who like it seem to hear the preacher anyway!

Roberta Bitgood
Riverside, California

• *Dr. Bitgood's remarks about acoustics refer to Calvary Presbyterian Church in Riverside, where she is organist. While she may be right in that \$1000 worth of acoustical*

materials not making too much difference, she really hits the nail on the head when she laments the unwillingness of church authorities to bring in professional assistance to help solve acoustics problems. Acoustic materials wrongly placed—no matter how small the amount—will sometimes do little else than aggravate an already poor situation. Uninstructed laymen should never attempt to solve any situation involving acoustical properties of a room. Successful solutions will be made only by professionals who know the purposes of music, and speech, in worship, and can effect solutions upon this basis.

The Editor

Maurice Garabrant

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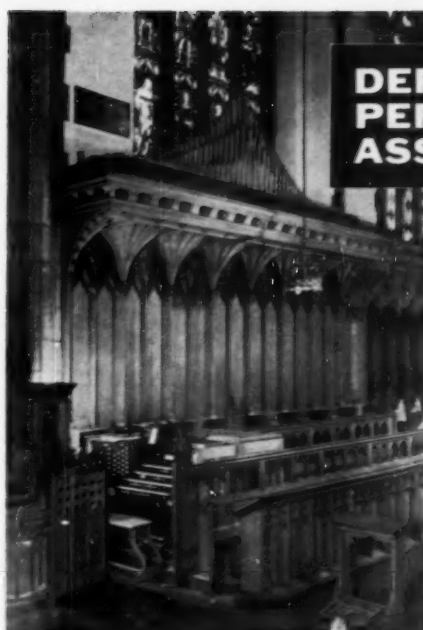
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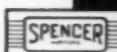
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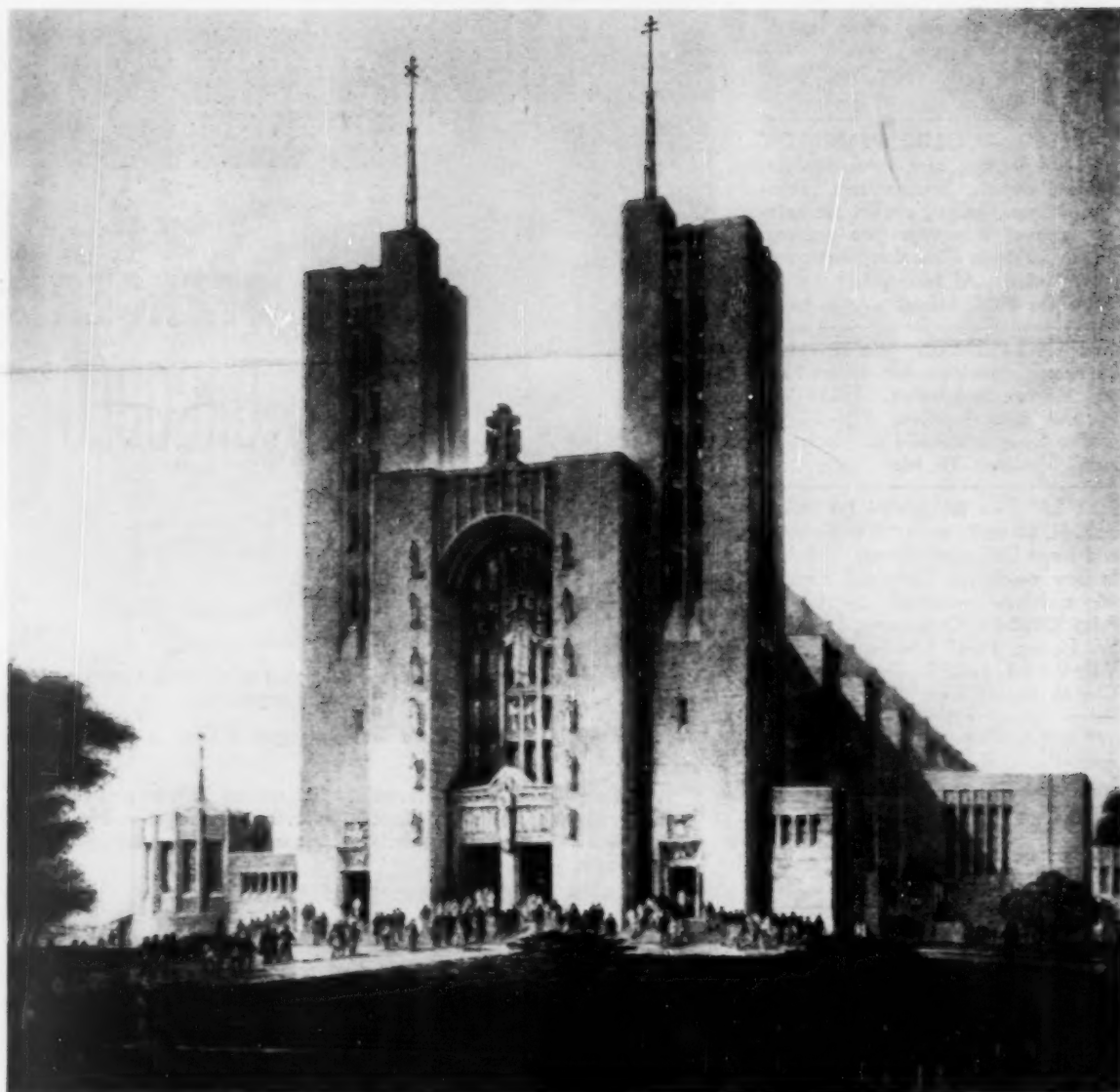
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